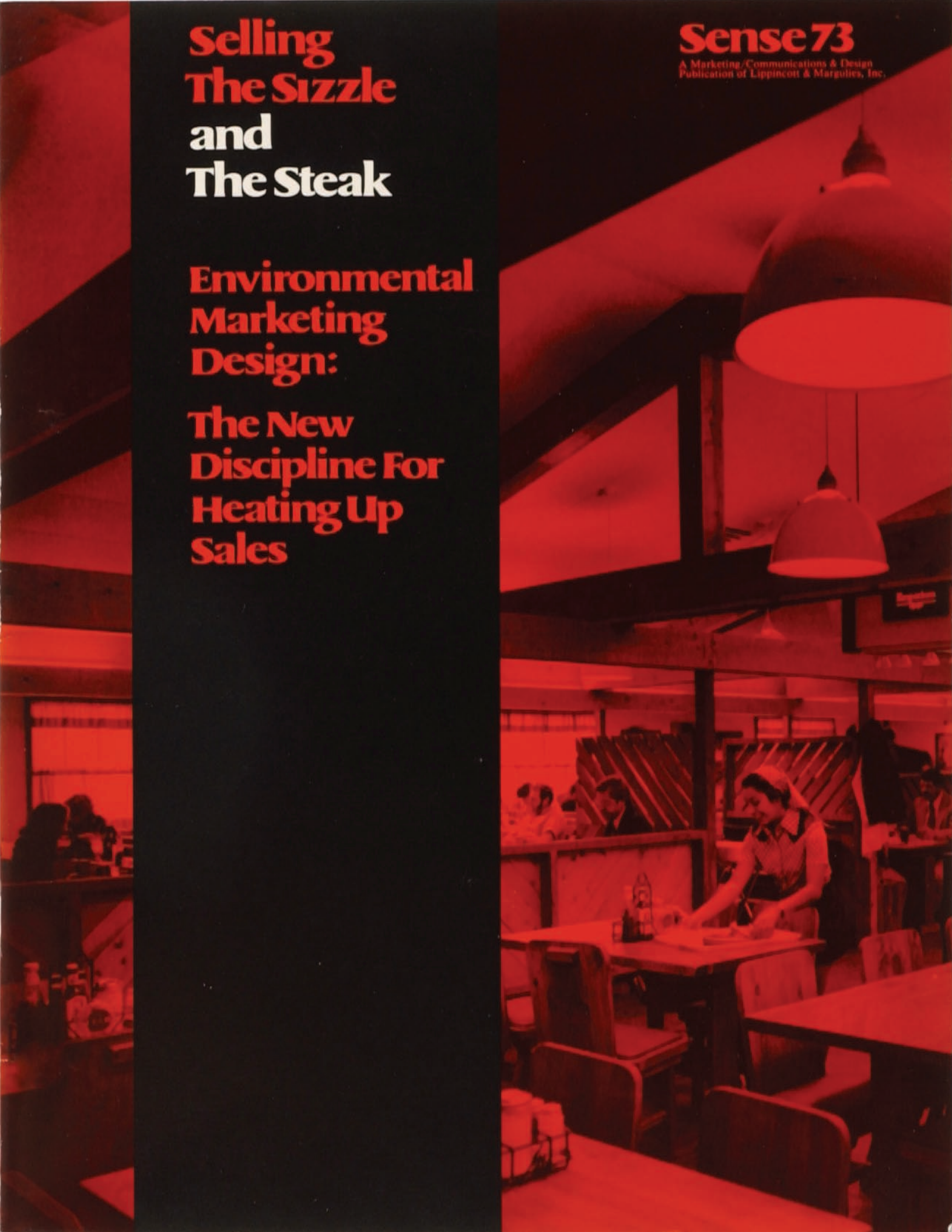
Selling The Sizzle and The Steak

Environmental Marketing Design:

The New Discipline For Heating Up Sales

Sense 73
A Marketing/Communications & Design Publication of Lippincott & Margulies, Inc.



Cover:
The interior of a Ponderosa Steakhouse near Dayton, Ohio, with an environmental marketing design created by Lippincott & Margulies.

L+M

A Publication of
Lippincott & Margulies, Inc. and Lippincott & Margulies Ltd.
Consultants in Communications–Marketing–Design
277 Park Ave., New York, N.Y. 10017
22 Garrick Street, London WC2E9BJ
No part of this publication may be reproduced
without written consent.
© Lippincott & Margulies, Inc.
and Lippincott & Margulies Ltd. 1975

Environmental Marketing Design:

The New Discipline

Today's marketer competes in a universe of design. His product must be functional, contemporary and eye-catching. His packaging plays the double role of protection and promotion.

The marketing professional today is learning that this universe of design also extends to the place of business itself—the service station, the restaurant, the convenience store, the bank, any product display area. Interior and exterior design of the business environment has become another key factor in the marketing mix.

At Lippincott & Margulies, we work to help our clients win on the challenging battlefield of what we have come to call *environmental marketing design*. Over the years, we have stressed the importance and pioneered the use of this market-related design function, just as we pioneered in developing standards for corporate identity programs.

Environmental marketing design has become a professional discipline in our time. The successful marketer, particularly in the retail field, is often the one who has learned to put the sometimes obvious, sometimes subtle tools of this design discipline to work for him. Now that it is finally becoming more widely recognized by others, we felt it appropriate to enumerate in this issue of *Sense* some principles behind the proper practice of the discipline.

In addition, this issue defines some of the problems and answers some of the questions about the role of environmental marketing design in the retail field. Many of these questions have come up in conferences with our clients, where sales and marketing executives have quizzed our team of designers, promotion and marketing specialists, management and communications authorities, and consultants drilled in environmental psychology.

We hope the material presented here may prove pertinent to your needs, or start you thinking about how environmental marketing design might provide solutions to your own marketing problems.

Walter P. Margulies
President

Environmental Marketing Design:

What is it? What does it do?

Environmental design, by itself, is a professional discipline that molds a specific spatial area to achieve a desired effect. This, of course, can range from the building of a massive office complex to the interior decor of one's office. When marketing is added to give us *environmental marketing design,* the discipline then addresses itself to accomplishing specific business goals, usually of a sales or image-building nature. When we refer to the discipline in this issue, we will be concerned primarily with its use in retail environments ranging from supermarkets to banks, fast-food chains to showrooms, airline ticket counters to gas stations.

Environmental marketing design as used with interiors and exteriors of retail establishments encompasses a full range of elements—architecture, furnishings, materials, colors, signage, graphics. However, unlike interior decorating or sometimes architecture, the aesthetic portion of environmental marketing design is only one part of the discipline's proper practice. In addition to aesthetics, environmental marketing design must have a true functional value. It must have a strong marketing orientation aimed at fulfilling specific business objectives. No color, configuration or concept is created without first answering the question: Does it significantly contribute to the marketing goal? Does it attract, appeal or motivate the consumer?

How does environmental marketing design work? Place yourself in the role of a consumer for a moment, and think back, for example, to the last restaurant you decided to try for the first time. Beyond the type of food, what else motivated you to action? Was it the architectural presentation; restaurant name; the feeling communicated to you by the signs; the image of economy, quality, or ease of eating? More than likely, it was a combination of these elements. When you were actually in the restaurant, what attracted you? Was it the overall atmosphere, the degree of dining intimacy, the decor, comfort in seating, the level of light, the menu, uniforms, type of service? All these elements combine to create an atmosphere that is either positive, negative or indifferent.

At the same time, it goes without saying that if the product does not live up to the promise, the total effect will be for naught. With a successful product or reliable service, however, environmental marketing design will help you in attracting new customers and retaining old ones. In short, it is a discipline that cannot be left out in today's retail marketing mix.

Obviously, environmental marketing design is all around us. Some of it is good. Much, unfortunately, is bad. The major problem is that most retail design does not address itself to achieving specific marketing goals. Consequently, we look around and see, for example, a Howard Johnson's that is incredibly distinctive with its orange, gabled roof, a plus in a competitive environment, yet at the same time just as incredibly garish, and not in tune with the aesthetic tastes of many consumers and communities.

We see Western auto stores with their confusingly laid out interiors, and a shifting product presentation that has changed from automotive parts to include hardware and house-and-garden products. Yet, these changes are not reflected in any planned environmental marketing design. The opportunity to have an integrated, total look is lost because of a piecemeal growth pattern. Or, there are Arthur Treacher's fish-and-chip restaurants with their very bland and meaningless interiors, coupled with the tenuous relationship of the Arthur Treacher name and the type of food served.

These basic problems of design extend to the public sector, too. There is the Dallas-Fort Worth airport which aesthetically is extremely well done, yet functionally is a nightmare. Problems include inept direction signs, turnstyles that are too small, ground transportation that malfunctions, inadequate luggage accommodations, and doors that open the wrong way. The airport's goal to attract new airline carriers and their customers is being blocked by bad design.

Across the country, we see the imitative approach of scores of retailers, resulting in a sea of sameness—the ubiquitous English pub atmosphere plastered on what seems every other saloon; the mansard roof that makes every retail establishment look like a fast-food chain; the banking approach to culture which means hanging third-rate, modernistic art;

and, of course, the average supermarket approach to environmental marketing design which includes a football field of space, endless aisles and ineffective hanging signs to identify product areas. The overall problem is deepened by a network of suppliers selling everyone the same standard materials, usually designed with only easy maintenance in mind.

Contrast those examples with the too few retail operations that have used the discipline of environmental marketing design to positive effect. This would include the contemporary and very distinctive presentation of a McDonald's and, even more recently, the new units of Hardee's. This would also include the fine look of American Motors dealerships, with their high visibility, yet at the same time tasteful design. Also, there are the new service stations designed to blend more effectively into the natural environment. Standard Oil of California's Chevron stations rate positive points in this area.

So, it is clear environmental marketing design is more than a catch phrase. It is a marketing discipline that is growing in use among innovative businessmen. The reason, of course, is that it works. It makes a product or a service really stand out. It is measurable in terms of customer awareness and attitude and, more importantly, the specific sales upswing it can create when properly applied.

The question, then, is how do you catch the eye of these customers? And, if you're smart enough to stop them and get them inside your building, how do you enhance the selling area? How do you clinch the sale?

These questions which are so familiar require attention to some details that are fairly esoteric. The feeling invoked by a building's facade and the mood generated by its interior space are becoming standard reference data for management executives, because those familiar questions are getting harder to answer. This concern for utilizing interior and exterior space to increase sales has led to the refinement of environmental marketing design.

For example, interior furnishings and fixtures may be designed to create the center of attention, as in an airline ticket office, perhaps, or restaurant. Or, furnishings may be subdued so the product itself is highlighted, as in an automobile showroom. This is "staging the product" and refers to a new and central concern in marketing—designing a sales area which emphasizes the appealing qualities of the product itself.

Similar marketing questions pertain to exterior design. For example, in the case of a new fast-food restaurant in an area with many competitors, we ask: Is the roofline visible from afar and does it clearly identify the restaurant? Do the signs indicate the kind of food offered and the prices? Does the building reflect these prices, so a customer will not turn away from a medium-priced restaurant because it looks too expensive? Does the business look open, and can customers see inside to find out if the place is well patronized, but not overcrowded? Does the building's architecture suggest an atmosphere in keeping with the type of food offered? Is the architecture too gaudy, or promotional, thereby offending community groups? These are pertinent questions, indeed, when trying to improve a competitive position in an area where competition is fast and furious.

These questions also serve to demonstrate that good environmental marketing design requires men and women schooled in a mixture of disciplines, including graphic design, marketing, architecture, and communications. It is a team effort, obviously.

The interior and exterior areas designed to sell constitute an arena in which all a product's attractions must be paraded before the customer's eye. The design of the selling area is, in fact, a summary of all marketing statements which pertain to a product or service. At Lippincott & Margulies, professional emphasis has long been placed on this underlying principle: *Integration of design considerations into the total marketing program is an essential step in achieving sales goals.*

If some experts have found the subject of environmental marketing design hard to define, few of them, nevertheless, would fail to recognize that it is of primary importance in the retail business world. By examining certain elements, a possible definition can be evolved covering four basic points.

1. The *exterior facade* of a retail establishment must create as positive an effect as possible. The designer must be concerned with the *total outside appearance,* including the approach to facilities, the parking lot, visibility and recognition factors, and layout of the site. These create an impression that should result in positive customer action. In this regard, the significance of *signage* cannot be overemphasized.

2. *Interior layout* must be designed for the comfort and ease of the customer. Traffic can be subtly directed, information imparted, and attention channeled in such a way as to maximize the impact of more traditional marketing tools, such as point-of-purchase displays. The interior layout should accomplish these goals and be compatible with exterior facades and outside appearances.

3. Special attention should also be directed to *interior furnishings.* Counters, desks, chairs, shelves, draping, lighting, and even the floors can, each in its own way, play a role in the sales drama which is to unfold.

4. Finally, *graphics* themselves must be integrated in a consistent fashion into the overall environmental marketing design. The shape, color and line of powerful graphics as used in logotypes, signs and symbols can be highly effective in attracting and persuading the customer.

These four points—exterior appearance, interior layout, interior furnishings, graphics—are helpful in coming to a more exact working definition of the subject: *Environmental marketing design is that aspect of corporate design aimed at creating an overall impression and atmosphere consistent with marketing objectives.*

Former Western airport ticket counter.

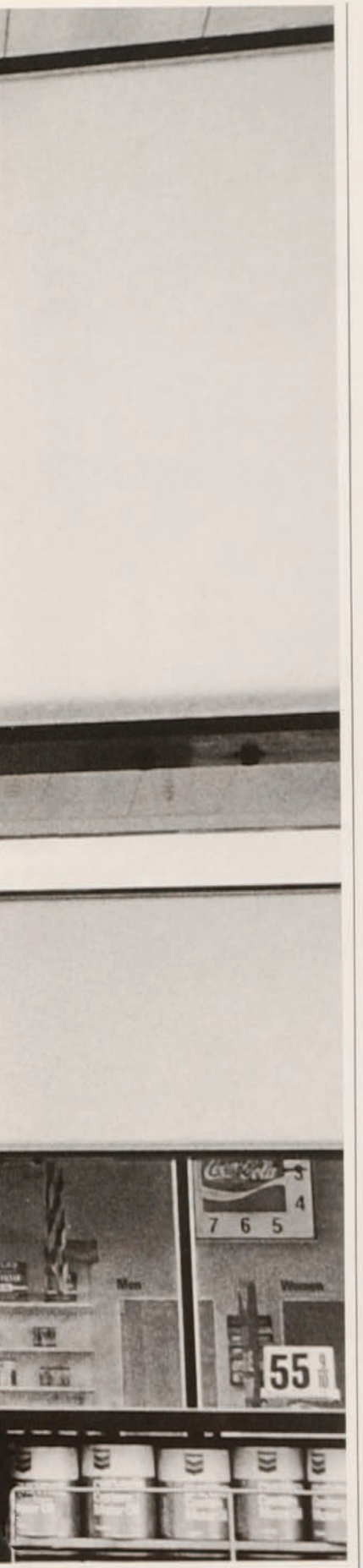
Western Airlines, with a long and colorful history in the aviation industry, commissioned Lippincott & Margulies to develop a corporate identity program that would accurately reflect the company's size and scope in the 1970s. Among many objectives, the international trunk carrier wanted to heighten its impact with customers at several key points—city ticket offices, airport ticket counters, the aircraft itself, and the look of ground equipment, uniforms, and a variety of printed materials. As part of its marketing, communications and design services, Lippincott & Margulies's staff of environmental marketing designers addressed the problem all carriers have at airports in attracting customers to their counters, while staying within design regulations laid down by airport authorities. The fact that Western felt strongly about the look and atmosphere around their counters bears out the airline's reputation in the industry of enjoying an extremely polished and successful public relations and promotion image. Lippincott & Margulie's environmental marketing design positioning of Western's counters makes effective and bold use of the rear wall, which carries the airline's L&M-designed logo. A confusing and often out-dated map was replaced by a clean, organized listing of destinations. A prototype for Western's airport holding area and jetway to the aircraft was also developed. The final environmental marketing design is a highly visible and successful element in the overall corporate identity program created for Western.

Western Airlines Environment

1

Western Airlines

Chevron
Chevron
51 9/10
51 9/10

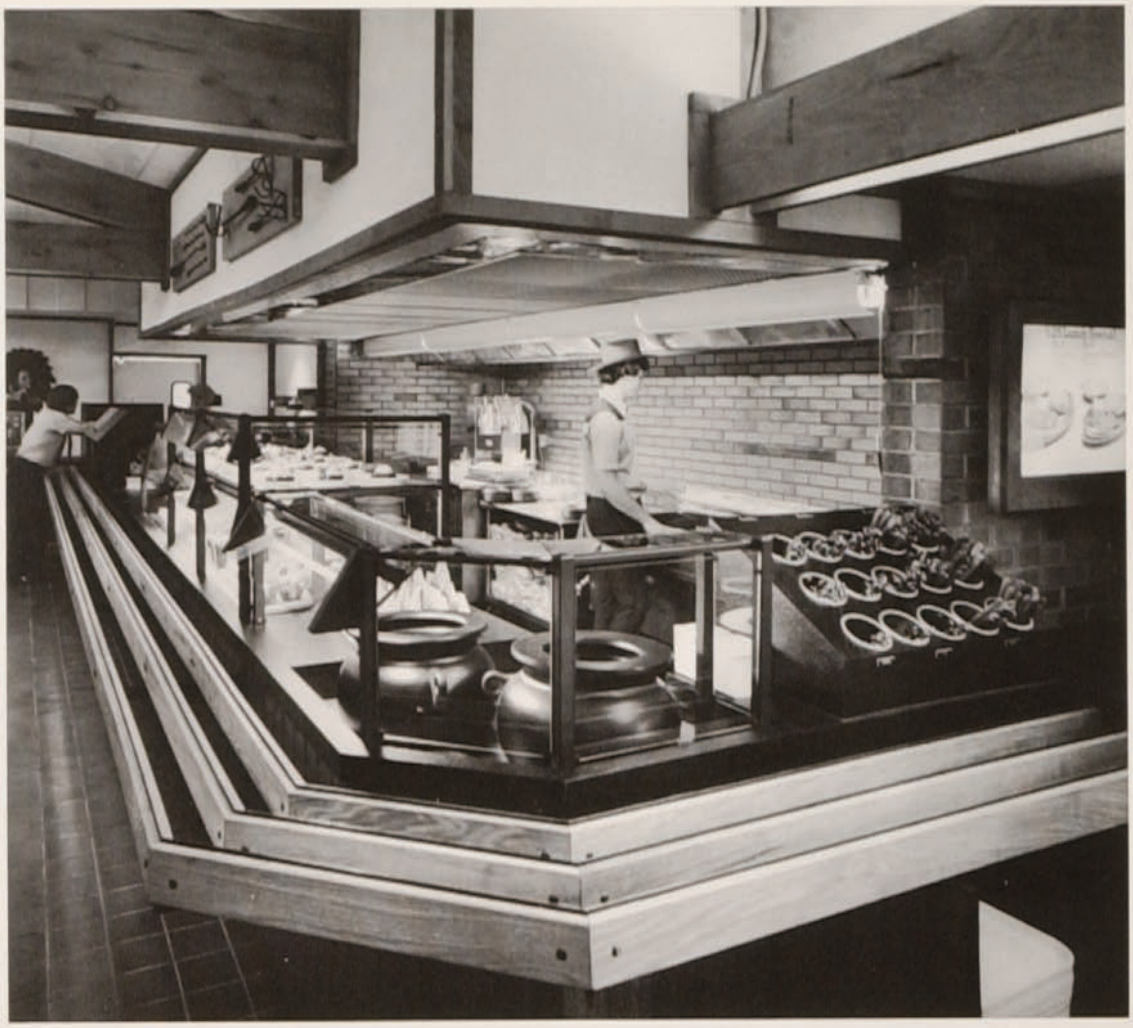


For many years—and often for good reasons—gasoline service stations have been the favorite target of community action groups, local zoning boards and design-conscious civic organizations. The design of retail outlets for many of the major oil companies has long been, in short, a visual disaster. To meet this problem head on, the Standard Oil Company of California retained Lippincott & Margulies to develop environmental marketing designs for the company's Chevron service stations. Two different architectural concepts came off the drawing boards for Standard Oil. One concept, the Hallmark Design, incorporates clean, straight lines and a generous use of glass to achieve a distinctive, contemporary look. The second concept, the Suburban Design, is a variation of the Hallmark and features a gable roof which is more in keeping with residential areas. Both designs go a very long way in meeting the problem of any growth-minded marketing organization that must live with community codes. The designs are modern without being commercially blatant. They are expected to outlast the average life-span of a typical service station.
They feature a new pump-island area with a special canopy and lighting fixtures, redesigned pumps, and an overall look that complements the building and helps create a complete design system for Chevron. The two environmental marketing designs have strong economical considerations built into them, since both have key elements that can easily be incorporated into older, existing Standard Oil units located world-wide.

Standard Oil
of California
Environment

2

Environmental marketing design was used by Ponderosa to upgrade the quality of its dining atmosphere and to improve its overall competitive position. The restaurant chain, specializing in steak dinners at modest cost, had been forced over the years to gradually increase its prices. At the same time, the design of the restaurants did not change, resulting in a dining atmosphere created for inexpensive meals in restaurants that were, in fact, serving steak dinners at much higher cost. A Lippincott & Margulies environmental marketing design study strongly recommended that the "mess hall" style of eating be replaced by booths with padded seats and dividers for privacy. A dramatic note was added by moving the broiler to a more visible location, allowing customers to watch the steaks cook over charcoal fires. From a marketing standpoint, the move was highly successful, since meals are now served hotter and waiting time is reduced. Interiors were substantially upgraded to preserve the natural look; the Western decor was selected for more mature diners. The wall-mounted menu board was redesigned to show clearly the ample steak size being served. A dessert and coffee bar was added which proved profitable for Ponderosa and added another dramatic note for customers. Uniforms were created in denim and red-checked design to appeal to the family market being sought. Outside, L&M refined the logo on Ponderosa's pylon sign. Every detail in the environmental marketing design was directed toward one goal—increased sales for Ponderosa.



Old Ponderosa interior to be upgraded by new design.

Ponderosa
Environment

3

American Motors dealership.

Over the years, Lippincott & Margulies has worked with scores of corporations on environmental marketing design projects. In addition to the case histories mentioned in this issue, other clients of Lippincott & Margulies in this area include:

American Motors
Eastern Airlines
Hardee's
Woolworth
S.C. Johnson
General Dynamics
Felix Potin
NBC
Hazeltine
Pizza Hut
Farmers Union Central Exchange
Fast Fare
Johnson & Johnson
Humana
Olin
Delchamps
Amtrak
Standard Oil Ohio
Penn Fruit
Weis Markets
Atlantic Richfield
Burger Chef
Exxon
Union Oil
Hertz
Chrysler
Caltex
First Federal of Jackson
Xerox
Unifirst

Hazeltine exhibit and display area.

Amtrak ticket office and train prototype.

Woolworth retail interior.

Fast Fare store prototype.

Unifirst prototype exterior.

Hertz ticket counter.

Eastern city ticket office interior.

Johnson Pavillion, N.Y. World's Fair.

A comprehensive communications program for the National Bank of Washington (D.C.), developed by Lippincott & Margulies, extends to the environmental marketing design of the bank's interior spaces. Founded when Thomas Jefferson was President, National Bank has a new look that is part of the institution's drive to shake off tradition-bound marketing practices and to pursue an aggressive, new communications stance. The design approach for the bank's retail interiors is adaptable to both new and existing branches, some quite old. Four distinct elements were introduced to create a unified and distinguishing interior design for all National Bank of Washington locations. The elements are a unique, free-standing service counter; a special design for teller counters, lowered to permit freer exchange between bank employees and customers; special lighting fixtures above the tellers' work area; and strategically placed planters and the use of uniform carpeting to deaden noise, reduce glare and improve work efficiency. The distinctive earth-red color which highlights the Lippincott & Margulies-designed bank logotype is used throughout branches to establish continuity in design. Overall, the new interiors replace a dull, traditional bank look, characterized by undue formality and forbidding architecture. The bank is now a brighter place, literally and figuratively. More importantly, the change is good for business and represents a creative, successful extension of the bank's new communications posture. Environmental marketing design for the National Bank of Washington is helping to implement important marketing goals.

National Bank of Washington

Environment

4

The National
BANK OF WASHINGTON

A San Antonio-based supermarket chain, Handy Andy, moved into the expanding convenience store field in an impressive way with an environmental marketing design developed by Lippincott & Margulies. The prototype store called EZI proved so successful when built that 15 additional units were constructed, with more planned. In reality, the EZI store is a highly effective and attractive selling machine of over 3,000 square feet. The L&M design allows customers to get in and out of the store quickly, the prime consideration for stores of this type. Efficiency and speed are what operators need, too, as they seek higher profits from quicker turnover. The exterior of the EZI design features wide and dramatic expanses of plate glass inviting the customer inside. Once there, shoppers are greeted with a clean, contemporary use of graphics in vertical and horizontal format which are not only distinctive, but highly functional, serving as directional signs to product areas. The black letters contrast with EZI's predominantly white background which highlights

Handy Andy

Environment

5

the merchandise's vivid colors and emphasizes the store's cleanliness. The 4,000 items for sale in the store are carried in eight symmetrical gondolas on the sales floor and on built-in shelves along the walls. Special lighting arrangements, along with shelving design, help keep customers' eyes focused on the merchandise. The check-out counter, complete with digital clock to emphasize EZI's orientation to speedy shopping, is elevated for quick sighting by customers and easy observation for store managers. The counter is one example within the store of how environmental designers must keep different points of view in mind—the ease of the customer and the needs of the operator. The Handy Andy convenience store, overall, is exceptionally attractive and totally functional. To the casual observer, it would be impossible to guess the amount of professional work that went into developing the final marketing design. Like many things that may look simple, the process was complicated. The results, however, are crystal clear—sales and profits for Handy Andy.

Long-established design for Kentucky Fried Chicken outlets.

Kentucky Fried Chicken, the hugely-successful, franchise marketer of "finger lickin' good" chicken, found itself facing a small, but undeniable groundswell of opposition across the country over the look of its outlets. At the same time, the fast-food chain was trying to win new customers with an expanded menu. The problem was how to meet design objections; maintain the chain's high visibility; increase business, particularly eat-in and family dining—and, still, not lose long-established marketing equities. These equities are known to millions—the figure of Colonel Sanders; the Kentucky Fried Chicken name; the take-out chicken bucket; the red-and-white striped motif used on buildings, packages and advertising. An environmental marketing design created by Lippincott & Margulies involved major visual changes with minimum physical renovations. A new roof was designed that could literally be dropped onto a present unit. Bigger windows were added to make the interior more visible and to encourage the sit-down business KFC was after. Windows fitted with mullions give a small-pane, "down-home" look, which complements interior fixtures. Red shutters outside carry the red-and-white motif in a less promotional fashion. Another major change was a new name for KFC—The Colonel's—which in one stroke helped resolve the problem of a limiting menu, but made strong use of the name and image of the Southern gentleman. A new pylon and building sign was designed in bold and familiar red, topped by the traditional bucket. But, the design allows the bucket to be removed in time, if desired, or omitted in areas that have prohibiting zoning laws. Overall, the KFC environmental marketing design is one based on business objectives. The result is a design that functions effectively in the marketplace.

Kentucky Fried Chicken Environment

6

Meeting Marketing Goals With Environmental Marketing Design

The first step in making intelligent decisions in environmental marketing design is to define your objective as specifically as possible. Some companies have a single goal to accomplish, while others may contemplate a company-wide redesign program.

Meetings with the professional consultants are especially important during the early stages. Here is generated the first measurable input of objectivity, professionalism and expertise needed from the variety of disciplines to be used during the project. At Lippincott & Margulies, these meetings are also considered as indispensible opportunities for setting up the necessary cooperation between the client's sales, advertising, and operating executives, so they can work to present the right balance of marketing information to the designer. Here the consultant and the client may examine new fields to explore, such as environmental psychology which investigates the physical environment and its effect on human behavior.

When an environmental marketing design project includes exterior facades and site layout, the consultant and client must take into consideration the views of community review boards and citizen's committees. All are likely to have definite opinions about retail operations in their neighborhood. Exteriors must be designed to meet or be adaptable to widely differing standards in communities across the country. The right design, obviously, will help achieve corporate marketing objectives and meet community requirements. It cannot be overemphasized that environmental marketing design differs from architecture and interior decorating largely in this respect—the design accomplishes a distinct, definable, well-established marketing goal.

It might be helpful to look at some of these goals, to see how they may be achieved through environmental marketing design: A company may be concentrating on *new and expanding markets,* seeking to increase sales without adding or changing products. This requires, obviously, a deeper penetration of present markets, or a healthy inroad into new ones. For example, banks, which have come to regard themselves increasingly as retail operations, sometimes confront this issue as they survey the changing nature of various neighborhoods, rural and urban, in which they do business. A long-established bank with concentration in a central urban area may find itself with additional marketing opportunities if it redefines and redesigns itself in order to attract new customers of a different age or social group.

A company may decide to seek sales growth through *additional product lines.* When shifting emphasis from one product to another, it is time to consider an adjustment in environmental marketing design to facilitate a successful transition. For example, a fast-food chain that formerly sold mostly custards and dairy products will have to change its appearance if it wants to compete in the hamburger market with McDonald's and Burger King.

Sometimes a new environmental marketing design is needed merely for improving an *overall competitive* position. Even if markets and products remain essentially the same, competition for customers forces a new design solution in order to maintain a retailer in the marketplace. Thus, the discount store you passed last week emerges with a whole new appearance and image as a suburban, family-oriented, department store.

A new environmental marketing design may also be called for in order to survive *visual pollution.* In today's congested marketplace the design must stand out in order to communicate, and communicate in order to sell. Even a casual look around on your next shopping trip will demonstrate this point.

As mentioned earlier, marketing considerations must embrace limitations put upon companies in certain localities. *Living with community codes* is often a problem for the expanding marketer. Increasing community concern requires an alert and correct response from the marketing professional.

The environmental marketing design team, therefore, has to be results oriented. It must be aware of the practical needs of a project. Too often design programs, even though imaginative, are created with little regard for a client's pocketbook. The result is he is often able to implement only a fraction of the total program, causing more confusion at times than the original problem created.

This attention to a client's special problems must be uppermost in the minds of the design team members, whatever their discipline. It must never be forgotten that it is the marketing objectives which determine how to solve the design problem.

Environmental marketing design will, without question, assume greater importance throughout the retail world, and other areas of industry, as competition sharpens. The astute marketer will increasingly come to look on this new design discipline as an invaluable business tool, along with market research, advertising, public relations, promotion and packaging.

The need for professionalism in practicing environmental marketing design will only heighten as the discipline rightly takes its place in the preparation of marketing strategy. How well and how quickly this fact is recognized may prove to be the winning edge for many businessmen in the immediate future.

How Good Is Your Retail Operation?

To determine how your retail operation conforms to the principles of good environmental marketing design, examine our checklist below. If in testing yourself you check off more than three negatives, it would seem you are ready for some objective, professional assistance. Sharpen your pencil and be perfectly candid.

	Yes	No
1. Your retail presentation is in keeping with the general tastes of today's consumer.	☐	☐
2. Your overall retail identity is still completely in tune with the products and services you offer.	☐	☐
3. The use of color within your retail operation is designed to psychologically motivate your prospects and customers.	☐	☐
4. The name of your business reflects perfectly what it is and what it does.	☐	☐
5. Your signage is highly visible to the passing public.	☐	☐
6. There is easy access to your retail store from all directions—the street, the parking lot, the sidewalk.	☐	☐
7. There is no visual clutter within your operation, particularly with informational and promotional signs.	☐	☐
8. The exterior of your retail operation is distinctive, and even if your name were removed it would be recognized by customers.	☐	☐
9. The interiors of all your retail outlets are uniform, creating a coordinated effect.	☐	☐
10. At night, whether open or closed, your retail operation readily communicates the nature of your business.	☐	☐
11. You have examined your building costs within the past two years and are sure you are still getting maximum value for your dollar.	☐	☐
12. Your retail outlets are more economical on a per-square-foot construction basis than those of your competitors with outlets of a similar nature.	☐	☐
13. The overall image of your operation is equal or superior to your competitor.	☐	☐
14. The use of all materials, colors, furniture and fixtures conforms to a carefully conceived, planned presentation.	☐	☐
15. Your retail operation looks open and ready for business.	☐	☐

Readers of this issue will find the following of special interest:

Sense 72
Closing The Image Gap

How a well-executed corporate identity program can provide a distinct competitive edge and save communications dollars. A detailed account of the importance and benefits of FMC's new corporate identity program. Also, thumbnail case histories of American Express, United Technologies, Pizza Hut, NBC Bicentennial, Handy Andy, Rainier Bank.

Sense 71
Communicating Credibility to Financial Audiences

When credibility plunges, P/E ratios suffer, and problems multiply. What is the answer? Are the customary public relations techniques sufficient, or is a new approach needed, one that comprehends a company's total stance and positioning? An informative essay is bolstered by personal interviews with leading financial authorities.

Sense 70
The New Shape of Financial Services

An overview of the changes taking place in the financial services field including banks, savings & loan, brokerage houses, investment banks, insurance and finance companies. Also shows what many financial firms are doing communicatively to sharply differentiate themselves from competition.

Sense 64
American Motors

The dramatic turnaround of an ailing giant. How improved management techniques and a full-scale corporate communications program put American Motors back in the black and repositioned the company for more effective competition in the years ahead.

Sense 62
Enter Superbrand

A unique marketing concept that substantially heightens corporate flexibility and communications efficiency. The Pathmark story, a new look in retailing.

Copies may be obtained from the following offices:

Sense Magazine
Lippincott & Margulies, Inc.
277 Park Avenue
New York, New York 10017

Sense Magazine
Lippincott & Margulies Ltd.
22 Garrick Street
London, WC2E9BJ

No part of this periodical may be reproduced without written consent. Lippincott & Margulies, Inc. or Lippincott & Margulies Ltd. 1975

Selling The Sizzle and The Steak

Dear Mr. Moran:

I am interested in:

☐ further information on Environmental Marketing Design
☐ further information on the subject of Corporate Identity
☐ further information on Financial Communications Planning
☐ hearing more about L&M's work first-hand. At no obligation, of course. Please call for an appointment.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Lippincott & Margulies, Inc.
277 Park Avenue, New York, N.Y. 10017
Lippincott & Margulies Ltd.
22 Garrick Street, London, WC2E9BJ

Consultants in Communications, Marketing, Design

Corporate Communications Planning
Financial Communications Planning
Corporate Identification Systems
Environmental Design
Market Planning
Market Research
Name Development
New Product Development
Package Planning and Design
Product Planning and Design

PRINTED IN U.S.A. M15-E-15 M